

2008-09



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Master Chorale

Brad Ratzlaff, conductor

Saturday, February 28, 2009

7:30 pm. Victora College Chapel

An abstract, high-contrast black and white graphic of a conductor in a dynamic pose, with arms outstretched. The figure is surrounded by numerous ink splatters and blotches of varying sizes, creating a sense of movement and artistic expression.

08|09 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC

Program

MASTER CHORALE
Brad Ratzlaff, conductor
Zhenya Yesmanovich, accompanist

Jesu der du meine Seele (Cantata BWV 78)

J. S. Bach
(1685-1750)

Chorus
Soprano and Alto Duet
Tenor Recitative
Tenor Aria
Bass Recitative
Bass Aria
Chorale

*Agnes Zsigovics, soprano; Colleen Renihan, alto;
Sean Clark, tenor; David Roth, baritone
Victoria Hong, oboe; Sarah Smith, flute; Elena Spanu, violin*

Pavane

Gabriel Faure
arr. Stefan Nesyba

Sarah Smith, flute; Hilary Manning, harp

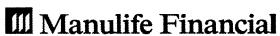
Requiem

Gabriel Faure
(1845-1924)

Introit and Kyrie
Offertorium (Chorus and Baritone Solo)
Sanctus (Chorus)
Pie Jesu (Soprano Solo)
Agnus Dei (Chorus)
Libera Me (Chorus and Baritone Solo)
In Paradisum (Chorus)

*Agnes Zsigovics, soprano; David Roth, baritone
Hilary Manning, harp; Elena Spanu, violin; SarahRose Black, assistant conductor*

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Program Notes

Jesu der du meine Seele

JOHANN SEBASTIAN BACH

The cantata *Jesu der du meine Seele* was composed during Bach's time in Leipzig, and received its first performance on September 10, 1724, the 14th Sunday after Trinity in the Lutheran liturgical year. This particular cantata is called a chorale cantata because certain movements are based on a chorale, or hymn tune. In *Jesu der du meine Seele*, the chorale was taken from a hymn composed by Johann Rist in 1641. The hymn tune melody can clearly be heard in the first and last movements.

The first movement is a vivid example of Bach's genius at taking a variety of musical forms and combining them into one cohesive, compositional whole. For example, throughout the entire first movement the basses sing a descending chromatic four bar motif, commonly used in secular compositions of the baroque to depict feelings of despair and lament. Against this passacaglia, Bach has the sopranos sing the stirring sacred hymn tune of Johann Rist. The juxtaposition of these two compositional ideas powerfully reflect the tension inherent in the cantata's central message of man's fallen nature, and his need for redemption through Jesus Christ.

The inner movements of the cantata offer strikingly different treatments of the text, with a duet for soprano and alto, a tenor recit and aria, followed by a bass recit and aria. The cantata comes full circle in the final movement as the choir sings Bach's stirring harmonization of the Johann Rist hymn tune first sung by the sopranos in movement one.

Requiem

GABRIEL FAURE

Gabriel Faure composed his Requiem in 1888, and it was performed as part of a liturgical service in the prestigious Madeleine church in Paris. The work is a wonderful example of Faure's attraction to small, intimate forms of musical expression. Although it has none of the large-scale force of the Requiems by Berlioz or Verdi, Faure's Requiem is characterized by beautiful melodies supported by a warm, rich harmonic texture. For the listener, the music has an immediate and direct appeal. Certainly the intimate nature of the Requiem makes it just as suitable for liturgical use as concert hall performance.

The sequence of movements in Faure's Requiem differs from the usual format of a requiem. Faure included two new sections: the soprano solo movement, *Pie Jesu*, and the final movement, *In Paradisum*. More significantly, Faure left out the traditional *Dies Irae* (Day of Wrath). This movement was popular with composers like Verdi and Berlioz who used large, aggressive orchestral forces to depict God's final judgement. Without the traditional *Dies Irae*, the overall mood of Faure's Requiem is one of profound peace and beauty.

It is perhaps fitting that these two compositions should be presented at this time. We are just about to enter that period in the liturgical year known as Lent (March 1st will be the first Sunday in Lent). This is often a time to look inward, reflecting on those things that give life meaning and purpose. Both Faure's *Requiem* and Bach's *Jesu der du meine Seele* are sacred choral works composed specifically for liturgical function. Both works deal with issues common to us all; hope and despair, life and death. Through the profound musical force of these compositions, the listener is offered an opportunity for inner reflection and renewal.

Texts & Translations

Jesu der du meine Seele

1. Chor

Jesu, der du meine Seele
Hast durch deinen bittern Tod
Aus des Teufels finstern Höhle
Und der schweren Seelennot
Kräftiglich herausgerissen
Und mich solches lassen wissen

Jesus, You, who my soul,
though Your bitter death,
out of the devil's dark pit
and the heavy anguish of the soul
have powerfully rescued,
and have let all this be known to me

Durch dein angenehmes Wort,
Sei doch itzt, o Gott, mein Hort!

2. Duet

Wir eilen mit schwachen, doch emsigen Schritten,
O Jesu, o Meister, zu helfen zu dir.
Du suchest die Kranken und Irrenden treulich.
Ach höre, wie wir
Die Stimmen erheben, um Hilfe zu bitten!
Es sei uns dein gnädiges Antlitz erfreulich!

3. Recitative

Ach! ich bin ein Kind der Sünden,
Ach! ich irre weit und breit.
Der Sünden Aussatz, so an mir zu finden,
Verläßt mich nicht in dieser Sterblichkeit.
Mein Wille trachtet nur nach Bösen.
Der Geist zwar spricht: ach! wer wird mich erlösen?
**Aber Fleisch und Blut zu zwingen
Und das Gute zu vollbringen,**
Ist über alle meine Kraft.
Will ich den Schaden nicht verhehlen,
So kann ich nicht, wie oft ich fehle, zählen.
Drum nehm ich nun der Sünden Schmerz und Pein
Und meiner Sorgen Bürde,
So mir sonst unerträglich würde,
Ich liefre sie dir, Jesu, seufzend ein.
Rechne nicht die Missetat,
Die dich, Herr, erzürnet hat!

4. Aria

Das Blut, so meine Schuld durchstreicht,
Macht mir das Herze wieder leicht
Und spricht mich frei.
Ruft mich der Hölle Heer zum Streite,
So stehet Jesus mir zur Seite,
Daß ich beherzt und sieghaft sei.

5. Recitative

Die Wunden, Nägel, Kron und Grab,
Die Schläge, so man dort dem Heiland gab,
Sind ihm nunmehr Siegeszeichen
Und können mir verneute Kräfte reichen.
Wenn ein erschreckliches Gericht
Den Fluch vor die Verdammten spricht,
So kehrst du ihn in Segen.
Mich kann kein Schmerz und keine Pein bewegen,
Weil sie mein Heiland kennt;
Und da dein Herz vor mich in Liebe brennt,
So lege ich hinwieder
Das meine vor dich nieder.
Dies mein Herz, mit Leid vermengen,
So dein teures Blut besprenget,
So am Kreuz vergossen ist,
Geb ich dir, Herr Jesu Christ.

6. Aria

Nun du wirst mein Gewissen stillen,
So wider mich um Rache schreit,
Ja, deine Treue wird's erfüllen,
Weil mir dein Wort die Hoffnung beut.
Wenn Christen an dich glauben,
Wird sie kein Feind in Ewigkeit
Aus deinen Händen rauben.

though your delightful Word,
be now, o God, my treasure!

We hasten with weak, yet eager steps,
O Jesus, o Master, to You for help.
You faithfully seek the ill and erring.
Ah, hear, how we
lift up our voices to beg for help!
Let Your gracious countenance be joyful to us!

Alas! I am a child of sin,
Alas! I wander far and wide.
The leprosy of sin, which can be found in me,
will never leave me in this mortal state.
My will bends only towards evil.
Indeed the spirit says: alas! who will rescue me?
But to compel flesh and blood
to complete good actions,
is greater than all my strength.
If I were not to conceal my wickedness,
then I could not count how often I fail.
Therefore I take now the pain and hurt of sin
and the burden of my troubles,
which otherwise were unbearable to me,
and commend them sobbingly to You, Jesus.
Do not reckon the transgressions
that have angered You, Lord!

The blood that cancels my guilt
makes my heart light again
and pronounces me free.
If the host of hell calls me to battle,
then Jesus stands by my side,
so that I am encouraged and triumphant.

The wounds, nails, crown and grave,
the blows given there to the Savior,
are from now on His signs of triumph
and can provide me with renewed strength.
If a terrifying judgment
speaks a curse upon the damned,
You will turn it into blessing.
No pain or hurt will move me,
since my Savior knows them;
and since Your heart burns for me in love,
then I again lay
mine down before You.
This my heart, crowded with sorrows,
thus sprinkled with Your precious blood
which was poured out on the Cross,
I give to You, Lord Jesus Christ.

Now You will still my conscience,
which clamors for vengeance against me,
Yes, Your love will fulfill it,
since Your word builds up hope in me.
If Christians believe in You,
no enemy will ever
steal them out of Your hands.

7. Choral

Herr, ich glaube, hilf mir Schwachen,
Laß mich ja verzagen nicht;
Du, du kannst mich stärker machen,
Wenn mich Sünd und Tod anfight.
Deiner Güte will ich trauen,
Bis ich fröhlich werde schauen
Dich, Herr Jesu, nach dem Streit
In der süßen Ewigkeit.

Lord, I believe, help my weakness,
Let me never despair;
You, You can make me stronger,
when sin and death assail me.
I will trust in Your goodness,
until I joyfully see
You, Lord Jesus, after the battle
in sweet eternity.

Requiem

INTROIT

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.

Rest eternal grant them, O Lord,
and let perpetual light shine on them.
To thee praise is due, O God, in Zion,
and to thee vows are recited in Jerusalem.
Hear my prayer;
unto thee all flesh shall come.

KYRIE [in Greek]

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

OFFERTORIUM

Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni,
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Hostias et preces tibi,
Domine, laudis offerimus.
Tu suscipe pro animabus illis
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti,
et semini eius.

Lord Jesus Christ, King of glory,
deliver the souls of the dead
from punishment in the inferno,
and from the infernal lake.
Deliver them from the mouth of the lion,
lest the abyss swallow them up,
lest they fall into the darkness.
Sacrifices and prayers to thee,
O Lord, we offer with praise.
O receive them for the souls of those
whom today we commemorate.
Make them, O Lord,
to pass from death to life,
as thou of old hast promised Abraham
and his seed.

SANCTUS

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of hosts.
The heavens and earth are filled
with thy glory.
Hosanna in the highest.

PIE JESU

Pie Jesu Domine,
dona eis requiem,
requiem sempiternam.

Merciful Lord Jesus,
grant them rest,
rest everlasting.

ANGUS DEI

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem,
requiem sempiternam.

Lamb of God,
who taketh away the sins of the world,
Grant them rest,
rest everlasting.

LUX AETERNA

Lux aeterna luceat eis, Domine,

Let light eternal shine on them, O Lord,

cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.

LIBERA ME

Libera me, Domine,
de morte aeterna,
in die illa tremenda
quando coeli movendi sunt et terra,
dum veneris judicare
saeculum per ignem
Tremens factus sum ego, et timeo
dum discussio venerit,
atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.

IN PARADISUM

In paradisum deducant te angeli,
in tuo adventu
suscipiant te martyres,
et perducant te
in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

with thy saints forever,
for thou art merciful.
Rest eternal grant them, O Lord,
and let perpetual light shine on them.

Deliver me, O Lord,
from eternal death,
on that fearful day
when the heavens are moved and the earth
when thou shalt come to judge
the world through fire.
I am made to tremble, and I fear,
when the desolation shall come,
and also the coming wrath.
That day, the day of wrath,
calamity, and misery,
that terrible and exceedingly bitter day.
Rest eternal grant them, O Lord,
and let perpetual light shine on them.

May the angels lead you into paradise,
may the martyrs receive you
in your coming,
and may they guide you
into the holy city, Jerusalem.
May the chorus of angels receive you
and with Lazarus once poor
may you have eternal rest.

Master Chorale

SOPRANO

SarahRose Black
Camille Careau
Rainbow Chan
Viola Chehlarova
Yan Ning Chou
Katya Dernovagimian
Huixin Feng
Jaeyon Kang
KyungYun Kim
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Saturday, March 28, 2009

7:30 pm. MacMillan Theatre

Biographies

Brad Ratzlaff is currently the Music Director and Organist at Trinity-St. Paul's United Church, is on the teaching faculty of the University of Toronto, and is the Artistic Director of the Hart House Chorus. He is also the co-artistic director of VIVA! Youth Singers of Toronto. Brad has twice been the recipient of the Elmer Iseler Fellowship in choral conducting, and holds a M.Mus in Performance (Conducting) at the University of Toronto. He holds Associate degrees from the Royal Conservatory of Music and the Royal Canadian College of Organists.

Brad is a former member of the bass section of several professional choirs, including the Concertgebuow Choir of Amsterdam, the Elora Festival Singers, and the Elmer Iseler Singers. Brad has studied voice with Gary Relyea, piano with Ruth Watson Henderson, and choral conducting with Jon Washburn, Leonard Ratzlaff, the late Elmer Iseler, Doreen Rao and Helmuth Rilling.

Young Canadian soprano **Agnes Zsigovics**, "whose crystal-clear singing and musical manner are everything that one could ask of a Bach soprano" (*Ottawa Citizen*, 2008) appears with leading orchestras and choirs across Canada. She made her debut with the Toronto Symphony Orchestra in Bach's *St. John Passion* under the direction of Maestro Helmuth Rilling in 2007. The recently released Sony Classical/BMG CD: *The Voice of Bach* on which Ms. Zsigovics appears in duet with Daniel Taylor has been nominated for a Juno award. She also appears on The Ottawa Bach Choir's most recent CD entitled *Jesu meine Freude*.

In September 2008, Ms. Zsigovics went on tour to South America with Daniel Taylor and the Theatre of Early Music, which included concerts in Rio and Sao Paulo, Brazil and Lima, Peru. Some of her most recent engagements include Zelenka's *Magnificat* and Bach's Cantata 51 with the Toronto Chamber Choir, Charpentier's *Messe de Minuit* and Bach's *Mass in A major* with the Ottawa Bach Choir, as well as Mendelssohn's *Lobgesang* with the Grand Philharmonic Choir.

Ms. Zsigovics is currently completing her Masters in Voice Performance at the University of Toronto. A CD of Bach's *St. John Passion* on which she is the soprano soloist with the Theatre of Early Music alongside Daniel Taylor will be available soon.

Mezzo-soprano **Colleen Renihan** has appeared in concert with the Victoria Symphony Orchestra, Vancouver Philharmonic Orchestra, Istanbul Philharmonic, Romanian Symphony Orchestra, Vancouver Bach Choir, and Vancouver Symphony Orchestra. Last year, she performed as a soloist under Maestro Helmuth Rilling at the Toronto Bach Festival. She has played lead roles in Janacek's *The Cunning*

Little Vixen with Pacific Opera Victoria, Mozart's *Die Zauberflöte* with Saskatoon Opera, as well as in Puccini's *Suor Angelica*, Menotti's *Amelia Goes to the Ball*, Offenbach's *The Tales of Hoffmann*, Strauss' *Die Fledermaus*, and Mozart's *Le Nozze di Figaro* and *Così fan Tutte*. She was the mezzo-soprano apprentice-in-residence at Pacific Opera Victoria in 2005, and spent the summer of 2005 at the Banff Centre for the Arts performing the role of Mamma in John Estacio's *Filumena*. In July 2008, Colleen toured Croatia and Venice with the Dubrovnik Symphony Orchestra as the mezzo-soprano soloist in Mozart's *Requiem* and Vivaldi's *Gloria*. Colleen is currently completing a Ph.D. in Musicology at the University of Toronto.

Sean Robert Clark is a graduate of the Opera Diploma program at the University of Toronto where he studied with Darryl Edwards. Originally from Detroit, Michigan, Sean currently holds an Undergraduate degree from Ithaca College and a Masters degree from Arizona State University. Operatic roles include *Le Remendado* in Carmen and Don Ottavio in *Don Giovanni* with Opera York; the *Male Chorus* in the Rape of Lucretia, King Kaspar in *Amahl and the Night Visitors*, and the Chevalier in *Dialogues of the Carmelites* with Arizona State University Lyric Opera Theatre; and Lurcanio in *Ariodante* and Alfred in *Die Fledermaus* at the University of Toronto Opera School. In addition to his work as a chorus singer with the Canadian Opera Company, Sean's upcoming engagements include *The Creation* with the Mississauga Choral Society, *The Lord Nelson Mass* with the McMaster Choir in Hamilton, and the Canadian premiere of Lance Horne's new opera *The Tell-Tale Heart* at Toronto's summer festival of arts and creativity, Luminato.

Canadian baritone **David Roth** is near to completing his bachelor's degree in vocal performance at the University of Toronto where he studied in the studio of Patricia Kern. A veteran performer, David has an extensive background in both chamber and solo work, and has appeared on stages and in cathedrals in Canada, United States and Great Britain. Recent engagements include a collaborative performance of Bach's *B Minor Mass* between the Tafelmusik Baroque Orchestra and Chamber Choir and Kent Nagano in Montreal, a Jacobean Wedding Masque with the Toronto Masque Theatre, and as Polyphemus in Handel's *Acis and Galatea* in the 2008 Toronto Fringe Festival. In October of 2008, Mr. Roth performed the baritone solo in Cantata BWV 28, *Jesu der du meine Seele* under the direction of Helmuth Rilling as part of the Toronto International Bach festival, and is delighted by the opportunity of giving it another go with the Master Chorale.

Thank you for your support!

The Faculty of Music gratefully acknowledges the generosity of the individuals, foundations, associations and corporations who gave cumulative gifts of \$1,500 or more between September 1, 2007 and November 1, 2008 in support of our tremendous students and programs. Thank you for the part you are playing in advancing the cause of music education in Canada.

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